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Associate Editors
PAUL GIRARD
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PHILIP MILLER *Asst. Editor*

Contributing Editors
LAWRENCE ABBOTT
A. P. DE WEESE

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The Incomparable Lotte Lehmann

as the Marschallin in "Der Rosenkavalier"

The Curious History of *Der Rosenkavalier*

And Its Association with Lotte Lehmann

BY RICHARDSON BROWN

1.

HOFFMANNSTHAL wrote to Strauss from Rodaun in 1908 suggesting the idea of a musical comedy based on the life of Casanova, which the composer liked because it offered a strong contrast to the erotic subjects and orchestral immensities of *Salomé* and *Elektra*. In February 1909, the librettist outlined his story stating that there were "two big roles, one for a baritone and the other for a shapely wench in man's clothes, a la Farrar or Mary Garden." He considered the Princess Werdenberg the least important of the principal parts, and the one least likely to be of importance to the plot, a fact born out by the original title *Ochs*, and its later change to *Der Rosenkavalier*.

What the success of the work would have been if either Farrar or Garden had ever appeared in it can only be conjectured. Strange to say, the former was never asked to sing *Octavian*, but Miss Garden, it appears, was so requested by Carré just before war intervened and the production was dropped.

2.

Strauss approved the first instalment of the libretto in 1909 and began composition on May 1. So rapidly did the work progress that he was ready for the remainder on May 5, which, however, was being reconstructed and strengthened to the tune of lengthy and complicated correspondence from Rodaun to Garmisch, Strauss' summer home.

The publishing rights were sold in February, 1910 to Adolph Fuerstner, of Berlin for \$12,500, but April still found the composer waiting for Act III, the music

of which he did not begin until May. He was still dissatisfied, and took up its reconstruction with Count Seebach who offered the valuable suggestion that it was to the Princess that he must look for "real charm of expression and personality."

The score was first heard at the home of Thomas Knorr, proprietor of the Muenchner Neuesten Nachrichten, September 10, 1919, when the composer sang and played the waltz music. Six days later the score was finished at Zoeppritzstrasse 42, Garmisch.

3.

The world premiere of *Der Rosenkavalier* took place at Dresden, January 26, 1911. The cast included Margarethe Siems as the Princess, Minnie Nast, Sophia; Eva van der Osten, Octavian; Paul Knuepfer, Ochs; Ernst von Schuch, conductor. The production was staged by Max Reinhardt, and out of gratitude for his assistance, Strauss dedicated *Ariadne auf Naxos* to him.

The critics were lavish in their distaste for the new "comedy for music". "Strauss has not overdone himself . . . Nothing strikingly new . . . doubtful if the opera will be long lived . . . influences of Lanner and Johann Strauss . . . Frau Siems has the most grateful role, etc." Performances quickly followed in Nuremberg, Munich and Prague with somewhat similar results.

The Italian premiere at La Scala in March was a complete fiasco. The Italians have never cared for this work — a prejudice which even Toscanini is said to share. Even the performers seemed to have suffered for the *Musical Courier*

stated at the time that Lucrezia Bori, who created the role of Octavian, had "neither a strong nor a pleasant voice". Scenting antagonism, Strauss tactfully remarked to the press that "Serafin was as good as three conductors", prophetic, perhaps, of the salary the maestro would one day receive at the Metropolitan Opera House.

Vienna first heard *Der Rosenkavalier* on April 15, but the Berlin premiere did not take place until December 9, because certain objectionable features of the libretto had to be first removed, since the Empress had protested in no uncertain terms.

Dr. Karl Muck conducted the initial Berlin performance and Frieda Hempel sang the role of the Marschallin for the first time, a part she was later to portray in the New York premiere two years later (December 9, 1913). The press in New York was again hostile to the new Strauss opera. Only that kindly personality and astute critic Emilie Frances Bauer seems to have realized the true qualities of the score. She wrote in part: "There is so much of surpassing beauty and of magical workmanship that one can afford to overlook that which sounds like lapses to ears not accustomed to the work".

4.

Meanwhile, Lotte Lehmann, for whom the Marschallin's role might be said to have been virtually created was building her career from early beginnings in bit parts at the Hamburg Opera and a debut in Vienna as the Composer in Strauss' *Ariadne auf Naxos*, to a first appearance as Sophia in *Der Rosenkavalier* at Drury Lane in 1914 under Sir Thomas Beecham — facts which will be found delightfully recorded in her autobiography, *Anfang und Aufsteig*, which has been accepted by G. P. Putnam Sons for early publication.

It was not until May 21, 1914, however, when Mme. Lehmann first appeared as the Princess Werdenberg at Covent Garden, under the baton of Bruno Walter that *Der Rosenkavalier* was recognized and acclaimed for the masterpiece that it certainly is. So, it will be noted the subsequent success of the opera may be asso-

ciated with this singer. Since this time, it is of interest to know, this eminent diva has appeared as the Marschallin over twenty-five times, at Salzburg, Vienna, Paris, Philadelphia, Cleveland and New York.

5.

When *Der Rosenkavalier* was revived at the Metropolitan Opera in 1927, with Florence Easton as the Marschallin and Richard Mayr as Ochs, one New York critic came forth with the assertion that "it was the most sensible opera ever written", a point of view which although shared by the critical faculty is evidently not shared by the present management, for they have dropped the opera from the current repertoire. This is a lamentable exclusion, because the Princess Werdenberg is undeniably one of Mme. Lehmann's greatest roles.

The fact, however, that this eminent diva has perpetuated on records her interpretation of this now famous operatic character is something over which to rejoice. For, if we cannot hear the lady in person, we at least can hear her via these records, which are both veritable and realistic in reproduction.

6.

This recorded version (Victor Set M196) was made in London, May, 1933, and is conceded to be one of the rare sets in the entire range of reproduced music, since it is performed by artists long famous for their interpretations of the leading roles.

Elisabeth Schumann, the Sophia, was the original choice of Strauss for this part in Hamburg, and though Lotte Lehmann was offered the role she did not however sing it until later that season. Mme. Schumann's ability to color her tones despite the exacting tessitura of the role is undoubtedly one of the reasons why it has come to be associated with her.

Maria Olscewska, the Octavian, is well known from her appearances with the Chicago, Philadelphia, and Metropolitan

companies. Although in stature not an ideal Octavian, from a vocal standpoint, however, the luscious timbre of her contralto offers a much needed contrast to the two soprano roles.

Richard Mayr, the Ochs, was the creator of this role in the first Viennese performance of the opera in 1911. His characterization has long been the standard by which all others singers of this part are judged. Unfortunately past his prime when he made these records (this was even true when he sang in the Metropolitan revival of the opera in 1927) it can be honestly said, however, that he makes the part both real and convincing in this remarkable recording.

Robert Heger, the conductor, interprets the music with sympathy and understanding, a trait not always indigenous to Viennese conductors. The Viennese waltz which forms the background of *Der Rosenkavalier* is so much a part of the warp and woof of Vienna that its essential point—the relaxation on the first beat, the second swooped up and slightly accented, the third and last beat subsided — is often completely forgotten.

Mme. Lehmann, when she first heard her own records of *Der Rosenkavalier*, commented upon the feelings of the artists in recording the final trio before a single microphone:

"I looked at Elisabeth, and she started to laugh, then Maria, and like rank amateurs we were completely broken up. A frown from Herr Heger reminded us that musicians were being paid for extra time and if we didn't control ourselves the recording could not be finished. So we stopped and went on".

Perhaps this spontaneity, much like that of Mme. Lehmann's hearty laugh in Philadelphia when some unknown admirer contrived to place a tiny bouquet in the milliner's hat box, is the reason for the brilliance of the records and their definitive quality. Certainly, there is in her performance of the wistful aging Marschallin the consummate artistry and superb understanding of line and phrase which Fritz Reiner professed even inspired him when he conducted the opera in Philadelphia.

The only regret, if regret it is, seems

to be that the otherwise indispensable accompanying booklet refers to a simplified vocal score by Carl Best, instead of the Adolph Fuerstner score which is far more easily obtainable.

7.

Philadelphia made an important contribution to American operatic annals by being the first to present the memorable Marschallin of Lotte Lehmann on December 1, 1934, with a cast including Schumann, Eva Hadrobova and Emanuel List. Distinguished pens have written much about this opera production, and the amazing understanding of the score by Fritz Reiner. Lawrence Gilman, dean of American critics, stated that "there has not been heard in this country such an exfoliation of the beauty of Strauss' irresistible score . . . a masterpiece of lyric comedy — deepened at its finest into tragi-comedy of the most searching and exquisite sort"; and of Lotte Lehmann: "We have known none that recreated the Princess with so exact and poignant a veracity — the matchless Marschallin achieved by Lotte Lehmann — I had never known her to recreate the part with so probing a comprehension, so sensitive and sure a touch, a truth of feeling . . . so steeped in the essence of the part."

8.

It is of course a matter of history now that Cleveland and Chicago audiences have had the opportunity of hearing Mme. Lehmann's incomparable impersonation of the Marschallin this Fall, for she has sung the role in both places supported by brilliant casts — which included in the one case Suzanne Fisher and Grete Stuckgold, and in the other Marion Clare and Mme. Stuckgold.

Richard Strauss has indeed a lasting debt of gratitude to this eminent singer for preserving and motivating the present day interest in this unusual opera. It is interesting to know that although she no longer sings in her native country, Mme. Lehmann will continue to sing her country's music; for, as she recently stated in a newspaper interview, "music is a world far lovelier, more immaculate and far more blessed than all the politics on earth"

Musical Automata Through The Ages

BY ARTHUR V. BERGER

1.

IF music in the Middle Ages was the "handmaid of the church," in the period of the Renaissance and the Baroque it was emphatically the plaything of the aristocracy. The notion of music for its own sake, of music which people travel distances expressly to hear, is something which is peculiar only to comparatively recent times. In the days of Henry VIII or Louis *Quatorze* the role of music was to cheer the king as the jester did, or to serve as a gentle background for some activity which did not monopolize the whole of a nobleman's attention, such as grooming or dressing, or an excursion on a water barge, or his sumptuous repast. Handel's *Water Music* is a familiar testimony of this function of music. In addition, one might point to the large body of works such as Philidor's *Airs for the King's Supper* or Telemann's *Musique de Table*.

Music however, was not the only whim of the nobility. There were many such. But the amusement that falls most directly in the category of a plaything, to take the term in the most literal sense, was the manipulation of automata, mechanical birds, beasts, and people, which fairly dominate the periods under discussion. These devices were manifestly nothing but glorified toys, the kind a child winds with a key and then sets free to do its little mechanical act. There were automata that walked, wrote, spoke (though imperfectly), but most numerous were those that played an instrument.

I think I can explain this preponderance of musical automata. It was natural that the earliest mechanical figures should ally themselves with the clock, which was the first perfected mechanism adaptable to

miniatures. The mechanical clock, as distinct from the sundial and the ancient water or hydraulic clock, made its appearance in the late Middle Ages. Extant clocks of appreciable efficiency go back to the Thirteenth and Fourteenth Century. From the first it was customary to signal the hour by some audible means. For this purpose the medieval clockmakers used the carillon, making this device sound by a mechanical principle. The carillon had served this purpose, to be sure, from time immemorial, but it had previously been manipulated by hand. Another manner of marking the hour, which also goes back to the Orient, was the use of a trumpeter, and this too was mobilized for mechanical reproduction.

Many clock-makers not only reproduced mechanically the sound of the carillon or trumpet, but often actually fashioned an image of a human being who was ostensibly making the instrument sound. From these animated indicators of the hour it was but a step to those elaborate clocks "with the dial inserted in a picture that was usually, in conformity with the period, of a romantic cast, representing a landscape, mountain, a torrent. Frequently these subjects could be set in motion; shepherds, flocks or vehicles would pass by; the torrents would swell and make the mill-wheel revolve, or threaten to engulf some boat; these moving pictures coincided with the stroke of the hour, whereupon musical tones welled out of the interior, a music-box performing familiar airs — and the good people, particularly the children, were lost in wonder during the visual and auditory contemplation of such marvels." A slightly further step from such ornately animated clocks were those musical automata which,

while employing the mechanism of the clock, appeared independent of that instrument.

2.

The vogue of the mechanical figures among the aristocracy may be estimated from the following account of a Seventeenth Century chronicler: "Charles V used to amuse himself sometimes by making clocks of which he governed the wheels more easily than those of fortune and had as a teacher in this craft Gianello della Torre, the Archimedes of the time. It was this man who every day by some new invention amused Charles, the latter always curious and excited over these things. Thus, after the repast he frequently made appear on the table little armed statues of men and horses; some beat the drum, others played the trumpet Sometimes he released in the room little wooden birds who flew all around, and this was done with such marvellous skill that the Superior of the Convent who once happened to be there by chance, thought that he did this by magic."

Even the great Descartes succumbed to the automaton craze. He is said to have constructed, about 1620, a figure called *filie Francine*. In the course of a sea voyage during which he was transporting this automaton, someone was curious enough, so the anecdote runs, to open the case in which it was contained. Frightened by the movements of the machine which moved about like an animated person, the captain threw it overboard, believing that it was possessed of witchcraft.

The musical clocks, with or without animated figures, are innumerable, and many survive in good condition. They are usually most elaborate, decorated in effulgent Renaissance or rococo style. The musical and mechanical mechanism, fashioned by hand, is amazingly delicate. Modern music boxes are comparatively simple to make, but the mechanism is quite different from what it was in these early masterpieces. The modern mechanism, which dates from the second quarter of the Nineteenth Century, consists of a kind of metal comb with graded teeth, in which the sound is produced merely by plucking

or vibrating the metal teeth. The older method, which yielded more ambitious results, was by means of a cylinder studded with pins and staples. These pins and staples, as the cylinder revolved, set in motion little hammers. In the carillon type of mechanism (those in which the music was produced by bells) the hammer would strike the various bells which were required for a given melody. The tune reproduced was, of course, fixed in advance by the fashioner of the cylinder. This required great skill; thus it was not customary for the cylinder to contain more than a few melodies.

In addition to the carillon type, there was the organ mechanism. This utilized the same principle as the barrel or street organ which is still in evidence. The wooden cylinder was prepared in the same way as in the carillon, except that the hammers which were set in motion struck bellows from which wind escaped into the required pipes. The result was either an organ-like music, or the music of flutes or trumpets.

3.

The musical clocks, miniature automata, or music-boxes — all worked by either the carillon or organ method until the Nineteenth Century — frequently reproduced only simple popular tunes, in one voice. But there are, nevertheless, a great many which attempted more ambitious effects. The *Spieluhren* and *Floetenuhren* (musical clocks, flute clocks) not infrequently attracted the attention of serious composers. We have records to show that the early German composer, Hans Leo Hassler, about 1600, wrote for these instruments. Frederick the Great encouraged such composers as Quantz, K. H. Graun, Kirnberger, C. Ph. Em. Bach, and Friedmann Bach to write for the flute-clock. Haydn, Mozart, and Beethoven also composed especially for it. Three flute-clocks, which formerly belonged to the librarian of Prince Esterhazy, the Father Niemecz, are now in possession of a Viennese family. They play no less than thirty pieces of Haydn, which are otherwise unknown. Some of these have been recorded from the original instruments by Parlephon (disc B-37040).

It is impossible to mention in the allotted space all the famous *Spieluhren* that are extant. The more important ones are alluded to in a fine article on this subject by Hugo Leichtentritt in the January, 1934 issue of *The Musical Quarterly*. The reader who desires to know more about mechanical instruments than I present here, should consult this article, to which I am somewhat indebted.

In order to give the reader an idea of the elaborate and fantastic nature of the *Spieluhren*, I shall describe a few typical examples. In a catalogue of precious items belonging to Duke Charles of Lorraine, (dated 1781) there is a description of a clock with two figures playing a duet on flutes and another playing a little harpsichord. There are twelve flute duets, one for each hour, while the harpsichord has only eight airs which are played at the half hour — that is to say, the repertoire commencing from the first piece every eight hours.

Le Berger of the famous fashioner of automata, Pierre Jacquet-Duroz, was acquired by the King of Spain in 1758. It shows a shepherd playing a flute and moving his fingers to manipulate it in life-like manner. In addition there is an impressive country scene, with two lovers who sway to the airs of the flute, which are several in number. Finally there are a carillon and various rotary astronomic indications. The latter are frequent in clocks of this and other periods, being a relic of a very early practice which extends back to the days before the pendular clock.

Of miniature automata which are not affixed to clocks the trumpeter automaton of South Germany presented by Duke William IV of Bavaria to his uncle the Archduke Ferdinand of Triol is one of the most famous. (See illustration on opposite page.) Here we see about a dozen trumpeters on a balcony of the elaborately carved piece of furniture raising the trumpets to their mouths and blowing when the machine is put into action.

4.

So far we have concerned ourselves with miniatures. But the principle of clock-

work was applied quite early to life-size instruments as well. A remarkable manual and mechanical organ was made in 1598 by Thomas Dallam for the Sultan of Turkey. It was decked out with automatic trumpeters, blackbirds and thrushes which sang. Dr. Powell in his *Humane Industry* (1661) writes: "Among the water-works in Italy in the Duke of Florence garden, there was a Hydraulic Organ that with the turning of a cock would make sweet harmony."

In his *Manners and Customs of London* (1810), James Peller Malcolm describes a remarkable mechanical affair, exhibited in 1738, which exhausts almost all the variations of the automaton principle. This is referred to as "an organ combined with a harpsichord played by clock-work which exhibited the movements of an orrery and air-pump besides solving astronomical and geographical problems on two globes, and showing the moon's age with the Copernican system in motion; in the canopy, Apollo, and the Muses, etc." Here we observe the old astronomical devices. But the curious thing is the combination of harpsichord and organ. This combination, apart from the mechanical element, has ancient precedent. It is recorded in 1480 that the Chamberlain to Queen Isabella of Spain had two *Claviorganos*. Rabelais in 1552 alludes to an *Espinette organisée*. There are many other specimens which I would mention, if space were to permit.

The problems of perfecting the mechanical organ or harpsichord concerned theorists throughout the Eighteenth Century and well into the Nineteenth. The adequate solution did not appear, however, until the pianola was invented, about 1860. Closely related to the problem of the mechanical harpsichord or organ was, naturally, that of obtaining an economical method of recording compositions on the revolving cylinder while they were being improvised on the keyboard. Such Eighteenth Century scientists as the Rev. Mr. Creed, Unger, and the celebrated mathematician, Leonhard Euler, were greatly interested in the possibilities of such a device. It was all rather cumbersome, however. The manner in which the improvised music was noted down on paper-rolls

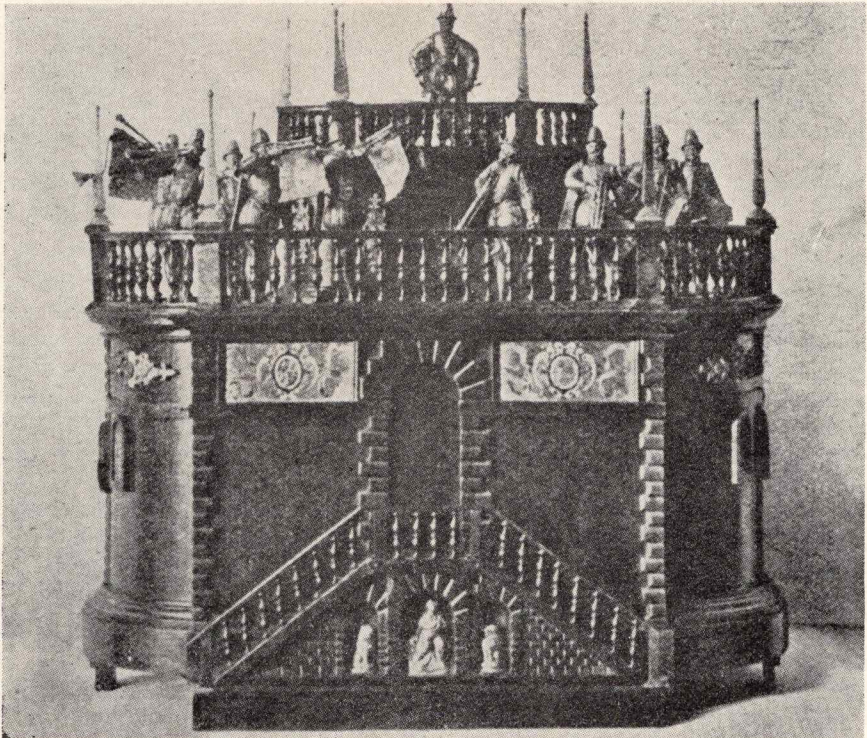
(which anticipated the pianola) was very difficult to decipher.

Aside from this problem of recording improvisations, however, the mechanical organs fared well. The complicated concerti and symphonic works of the day were recorded on the cylinders with pins and staples, and the results were favorably received. The instrument of the Earl of Bute, built in 1762 by several craftsmen, had sixty barrels of the most celebrated masterworks. The limitation of the mechanical organ was the expense and skill required to fashion barrels. It was impossible, moreover, to produce duplicates from a master copy, which we can do today, in the case of both phonograph and pianola records, with the facility that modern machinery provides. The mechanical organ was, thus, emphatically a rich man's plaything.

5.

A paper on old mechanical music is scarcely complete without mention of Vaucanson and his *Flute Player*. This Eighteenth Century automaton consisted of a life-sized figure playing with all the proper breath control and fingering that would be exacted of a human virtuoso of the highest accomplishment. It is related that the French inventor's servant on first witnessing this automaton in action, fell on his knees before his master who appeared to him more than man. If some of the musical snuffboxes and musical clocks gave out music that was rather mechanical sounding and lacking in expression, Vaucanson's flute player reproduced all the nuances and rubato that the various compositions in his repertoire demanded. Vaucanson did not limit himself to musical automata. Attached to the description of the flute player is an account "of an artificial duck eating, drinking,

(Continued on Page 238)



The famous Trumpeter Automation of South Germany

Widening Horizons

BY GERALD REYNOLDS

TWO recent utterances by outstanding men in differing fields of activity may indicate that there is occurring a change in life more compelling than the issues now absorbing the League of Nations. A medical man of international fame declared that it is both ridiculous and contradictory of Science any longer to ignore psychic, telepathic and clairvoyant powers in human beings. He says Science already has accepted premises in psychology which are more tenuous and often the result of pure conjecture. He advocates the assumption that these powers are normal, though exceptional, in individuals, and that the study of their existence and functioning should be pursued. The other significant idea was expressed by one of business' best known statisticians and prophets, who stated that the material prosperity of our nation will depend in the long run on our spiritual prosperity.

The New Order

These opinions in themselves are not so important as the fact that they are further evidence of the changing ideas, values and lines of thought which are everywhere evidencing a new order entering our life day by day. The careful consideration of such changes is not so formidable if we observe history comprehensively. In fact this is a necessary part of any intelligent understanding of how music and musicians may fit into the new order now getting itself born.

If we look back to the last years before the turn of the century and the first decade of 1900 we may find evidence there of the first enunciation in art and music of the ideas which started to rock international affairs and thought in 1914. The Cubists in art and Debussy in music closed the door on the 19th century romanticism

and turned in the direction that eventually produced the Marx-ians of music led by Stravinsky and Schoenberg. Quite definitely the latter made no compromise with dogmatism and sanctimonious precepts of beauty. They might even be the precursors of Lenin and Trotsky, so utterly did they break with tradition and demand attention to real existing resources instead of the empty rhapsodies into which the latter days of romanticism had run.

Opposing Forces

The first flame of such realism brought forth passionate and extreme violence in utterance — an abandon to all that was the antithesis of romanticism. It tried to prove its relationship to Classicism, expounding importantly its return to first principles in primitiveness and its revival of austere classical form. In that it differed from its Communistic followers who broke entirely with all known tried ideas in government and set their direction contrary to everything which has been a practice of existing capitalism.

Neither music nor Communism has succeeded in keeping to the premise it first expounded. Recently Communism has changed considerably its course so that there has been admitted to its system both procedures and practices which were previously viewed as basely capitalistic. They have yielded to human needs which are stronger than any of mankind's theories.

Music has not yet found its course in this gigantic world change. Its utterances, so radical and compelling in the earliest decades of the century, began to sound less challenging and more hollow in the third decade. Then came the long period of economic chaos which swept over music like a great deluge, carrying away the financial security and even the faith of

countless musicians and musical institutions. For a time there was the same wishful thinking which characterized business — that thought so tragically comic in slang, — “prosperity is just around the corner”. But the corner seemed too far away after five years and the thinning ranks of those who could make a living in music attested to the others that a musical profession as they had previously known it was forever closed to them.

Such is the compelling spell of music that it cannot be easily laid aside or eliminated from the lives of any who have been seriously devoted to it. It is this fact which complicates existence for those who find it is closed to them now as a means of livelihood. Some will be able to pick up a teaching job to carry them on, instead of the life they had previously as a performer, — but these will be comparatively few, and the concert field can offer very little of the opportunities found in it before radio had attained its present prevalence. There are some especially resourceful persons who will find an activity and the means of a livelihood outside of music. Such individuals too may be capable of transforming their previously professionalized talents into a valuable avocation serving as a relaxing resource from their new professions. But even the most optimistic estimate of these possibilities cannot hope to take care of all the musicians who must be salvaged in the upheaval of today. Only by finding new ways to make use of musical powers can we hope to meet these needs adequately.

Not A Solution

Municipal orchestras, opera companies, ensemble groups, etc., operating upon government funds have been suggested and are being tried, but many feel this is a kind of “whistling to keep up courage” and not a really constructive solution. The answer has not yet appeared, but it is possible that some of us can help it to appear by stretching our imaginations.

There have been hints in recent years that some medical men were flirting with the idea of using music therapeutically. A few have written along such lines. Some have tried to use it as an aid in child nutrition. In all such cases the musician's

part consisted in playing or singing some pieces the doctor happened to like or that he thought appropriate for the problem in hand. The musical contribution to these attempts was quite insignificant. But a different technique in working out the doctor's problem may present a greater challenge both to doctor and to musician, while the results may offer much in new horizons for both professions.

Sterilization or pasteurization of fluids and chemical by sound has been achieved in recent years. This must ultimately prove that our bodies, compounded of chemicals, are constantly being affected by the music we are hearing. But how can we determine whether the result is towards greater or less health in us if we do not first find out what a single sound does to the chemistry of our bodies?

Effects of Music

Have you ever tried to find out how music affects people physically? Consider these facts, for instance, picked up at random — the people who invariably doze while listening to any concert, whether in a hall or in the open air; some of these have found the effect similar to that experienced while riding in a train or an auto. The people who find they do not doze the first time they hear an extremely dissonant composition, while a second hearing lulls them into the usual narcotic spell. There are cases also of cold chills caused by certain instruments or compositions, and one person confessed that the 32-ft. pedal of an organ affected him like a dose of cathartic.

When one begins to consider this idea, one is compelled to admit that it is possible we are experiencing many unhealthy things through listening to music. It is possible that a favorite composition affects us like a drug habit. In any case we have a right to know and to find out, the musicians will ultimately have to venture into the laboratory with the doctors and the scientists. Once they commence they must expect extraordinary revelations for they will be forced to base experiments on sound that goes far beyond the limitations of our scale. The gradations which will have to be considered will perhaps be smaller than the quarter or eighth tones,

or even less than Carillo's sixteenth tones. Combinations of tones too may reveal entirely different results than any yet accepted in the freest modern theories of harmony. Our aesthetic theories are quite likely to be considerably upset by the findings of these laboratory tests. A whole new musical language may result for which present systems of harmony, counterpoint and instrumentation will hardly be adequate.

Does the prospect seem too formidable and too devastating to music as we know it? There are undoubtedly those who will feel so, but what of those whose grilling experiences in the last five years have caused to turn from a complacent acceptance of the traditional? Some of these have certainly learned that change is the law of life and that man must accept this in spite of his struggles against it. From these may arise a realization that music must be more than just a medium for performance. The employment of light to combat disease has been accepted only within the last fifty years. Such ideas were previously considered ridiculous. Scientists have learned to be more open-minded in this half century and musicians will be wise to emulate them.

Research and its Values

Of course research is a long and expensive process and musical foundations have contented themselves mostly with providing instruction opportunities to students. Wherever musical research has been attempted, it has proceeded entirely along archeological lines with the idea of preserving or discovering surviving traces of primitive or antique music. Such results will probably be of interest and value to a very small group of people. The effect of any discovery regarding the benefit of music as an aid to medicine will be of almost world wide value.

There are plenty of foundations which will aid such research once the possibility has been accepted. Meantime there is in this research a thrilling challenge to the musician of imagination who likes pioneering. Many of the most important discoveries in medicine have been made by unknown men who worked for years and

sacrificed enormously, pursuing their ideas alone and unaided. From a purely mercenary standpoint there are bound to be enormous dividends resulting ultimately from such discoveries.

As yet there has been very little recognition of the assistance psychology and psychiatric studies might gain from cooperation with music. Considering one point only — the hypnotic degree of concentration a great conductor can exert over his performers and the methods he employs to gain such concentration. How many of these performers ever obtain that same degree of concentration from themselves in the regular programs of their lives — yet since they have once attained such a peak, it should be possible to reach it again, and psychology might very well investigate this for us. Anyone who has prepared children for a performance must have wondered why educational systems have not used the experience in concentration achieved through music, to help solve problems in other studies.

Music and Life

Here are challenges to the musicians which he may solve or aid in solving if he will put aside the local and personal angle which prevents interest in larger issues of living. Music is not the sole reason for existence. It is part of a living experience and must relate itself to a broader aspect of life than the confines formerly construed as limiting musicians to something known as a "musical career". Unless music comes out of its entertainment and performance aspect and relates itself to fundamental needs of existence, it is doomed to a dull and sterile future during which all sorts of "patriotic" loyalties, government subsidies and what not are going to be invoked to keep it alive. Meanwhile many unhappy musicians who cannot bring themselves to participate in such measures, will have a miserable, despairing existence.

There is hope in the possibility that there may exist resources in music that have yet to be uncovered, and hope today is a rare quality, needing to be protected and preserved. For the realization of any

(Continued on Page 238)

The Library Shelf

Some Simplified Scores and a Musical Guide

THE SYMPHONIES OF BRAHMS AND TSCHAIKOWSKY IN SCORE: Edited and Devised by Albert E. Wier. (No. 2 of the Miniature Score Series). Harcourt, Brace and Company. Price \$3.00.

MUSIC lovers all over the world should be eternally grateful to Mr. Wier for the clever manner in which he has simplified and overcome the difficult approaches to score reading. His ingenious system of following the themes, their development, etc. by arrows, provides a simple basis for the growth of a greater appreciation of the symphonies, particularly in the untrained hearers. Of course the educational value of these books cannot be overstressed, for they not only assist one in the study of the themes but also help one to trace the development of the form from the germination of an idea.

Even if one has never read or followed an orchestral score one does not need to fear getting lost in a maze of musical notes in these books. For, as long as the person using them can read a simple melody he can easily follow the score, no matter how intricate, via Mr. Wier's system, the purpose of which is by arrows to indicate the main melodic line as it progresses from one group of instruments to another. And, if this is all that one can do at first, one will find each time he repeats the process that he is taking in more of the activities of the rest of the instruments — slowly but surely.

The marking of the themes, etc., has been carefully studied out. Since there are always differences of opinions regarding the status of "bridge passages, motives, phrases etc." it is well to know that the editor can claim more than one authority to substantiate his thematic analysis.

Mr. Wier knowing the value of his *Symphonies in Score* to the record buyer refers to recordings of each work in the preface preceding each score. His list here is reliably compiled except in the case of

Brahms' *Fourth Symphony*. Mengelberg, whom he lists, never recorded the *Fourth*; and the best set of this work on records was made by Bruno Walter and not Stokowski, for the latter's recording does justice neither to him nor his orchestra.

—Peter Hugh Reed.

SCHOLES: *The Listener's Guide to Music*. Published by Oxford University Press. Price \$1.25.

IN a preface to this excellent little book, now in its Eighth Edition, Sir W. H. Hadow says — "The power of enjoying and loving the best music is not a rare and special privilege, but the natural inheritance of every one who has ear enough to distinguish one tune from another, and with enough wit to prefer order to incoherence . . . With the greatest music of all we can never be too closely acquainted; its meaning is as infinite and unfathomable as that of Sophocles and Shakespeare; but at each repetition we may understand more of it if we will, and the first step in understanding is to learn the actual elements of which it is composed."

With a minimum amount of effort, one can by reading a book like this one open up new vistas and unexplored worlds in music. For Scholes writes clearly and concisely and explains much that is foreign to the greater majority of music lovers. Without endeavoring to direct one's taste Mr. Scholes takes the reader behind the scenes of music and explains to him how it is put together.

Mr. Scholes explains among other things the *Mysteries of the Sonata Form*, and of the intricate *Fugue*; the meaning of technical terms found in all programs, and the formation of the orchestra as well as other instrumental groups. All through the book he treats of the psychology of music in a simple, concise manner, which in no way offends the intelligence of the reader.

—Paul Girard.

WIDENING HORIZONS

(Continued from Page 236)

such ideas, however, there must be a liberal re-education of the musician's past behaviour. Here is no place for the intense individualism bordering upon exhibitionism that so often characterized the musical performer of the recent past. He must transform himself into the scientist, the educator, the research student who forgets himself and his career in the pursuit of something which he knows is bigger than himself. He will then begin to learn that there are other satisfactions than the applause and celebrity which formerly seemed so important. The compensation of a deeply absorbing activity and ample work to occupy his life will follow invariably.

MUSICAL AUTOMATA THROUGH THE AGES

(Continued from Page 233)

macerating food, and voiding excrements, pluming her wings, picking her feathers, and performing several operations in imitation of a living duck."

6.

The investigation of old mechanical instruments is not merely a subject of curiosity, but one which may have definite musical gains in store for anyone who is willing to undertake it. It is well known by now that musical performance in olden times did not consist, as it does nowadays, merely in a literal reproduction of what is on the printed page with possible slight liberties in dynamics and tempo. Performers then took extraordinary liberties, added graces, and interpolated all sorts of notes — but according to certain classic conventions. These conventions we have so far only surmised. But by collating with the printed copy of a composition the performance of the same work on the extant mechanical instruments, we can arrive at some norm as to the proper interpretation of classical music. Many compositions that are recorded on the musical clocks, etc., are not available any longer in print; but a great many of them are.

Here is a fine opportunity for the modern phonograph companies. Reproduce on wax discs these veritable echoes of the past

so that students who have no access to the scattered museums and private collections where the mechanical instruments are now stored may study at first hand the manner of performing the old music. I have mentioned the Parlophon recording of Haydn pieces. There should be many more such, and particularly in America where these old relics are not available even to the specialist.

7.

Doubtless the reader has amused himself with speculating upon the musical clocks as the ancestor of the phonograph, the mechanical organ as the ancestor of the pianola. This is, to some extent, legitimate. But one distinction must be made. While the modern phonograph and pianola aim to bring into the drawing room of the average man the greatest virtuosi, the most celebrated orchestras, choruses and chamber groups, the mechanical instruments of yore were at first merely curious toys for noble gentry who could have these celebrated virtuosi and ensembles in their drawing-room at their beck and call, in addition to their mechanical instruments. The average man then had neither the reproductions nor the virtuosi and orchestras themselves. There were no public concerts, music was not for him.

It was only in the Nineteenth Century when democracy began to spread its wings that the under-dog was able also to appreciate the wonders of the music box. "The large flute-clocks had reached so great a perfection that towards 1820," writes Leichtentritt, "they occupied the place now filled by the phonograph. The more popular Viennese restaurants provided mechanical instruments of the best type for the entertainment of the guests; and it is known that even Beethoven, when he came to his favorite *Gasthaus* for dinner or supper, liked to listen to the flute-clock; he enjoyed especially Cherubini's *Medea Overture*, performed in this manner."

How this same Beethoven would delight today to hear such of his more ambitious works as the last quartets and the *Ninth Symphony* magnificently reproduced on electrically made wax discs and modernly developed phonographs!

Mr. Peter Hugh Reed, Editor,
The American Music Lover,

Dear Sir:—

On a couple of occasions during the summer I intended to write to you about what I consider an undesirable feature about the *American Music Lover*. These occasions were when I, around the 20th of the month, received my copy of the *American Music Lover* for that particular month. Then last month I received the magazine about the 10th, and I thought conditions were improving. Now, however, I just received this month's issue on the 18th, and I have to write to you.

Whether this condition is corrected or not, however, I shall still be looking forward each month to the arrival of the *American Music Lover* with its very fine and valuable contents.

Yours truly,

JOHN E. NIELSEN.

Long Island, New York.

* * * *

(Unfortunately this condition cannot be immediately remedied. Subscribers to the discontinued *Music Lovers' Guide* receive their copies of the *American Music Lover* from the owners of the former magazine. The delay is not ours. Our copies are always in the mail by the fifth of the month.

—THE EDITOR.)

Peter Hugh Reed, Esq.
Editor, The American Music Lover,

Dear Mr. Reed:—

Only recently did I discover the *American Music Lover*, purely by accident. I like its tone very much, and the universality of its interests, because, without being too erudite or too critical, I like virtually everything from Bach to Ellington.

Because I like it I wish that more people knew about it, and purely out of my own interest in the matter, I wish to suggest that you offer a trial subscription, of say, a year for a dollar, or if you can't stand that, anything shorter for the same dollar. Because it's a convenient unit which almost anyone will enclose and consign to the mails, which almost no one will do with, say, your yearly price of \$1.50.

Time Magazine's LETTERS has a peculiarly susceptible clientele, interested in the greatest range of things, and I wonder if it wouldn't be the best place for your initial announcement? I hope that you will find yourself able to extend your subscription list for the very selfish reason that it will enable you to produce a larger magazine with a greater range of musical comment per issue.

Yours very sincerely,

MARVIN W. STRATE.

St. Paul, Minn.

* * * *

(Thank you for a good suggestion, Mr. Strate. We are with this issue taking your advice and making a temporary offer of ten months subscription for \$1.00. Pass the word along to your friends and ask them to pass it on.

—THE EDITOR.)

Mr. Peter Hugh Reed, Editor
The American Music Lover

Dear Sir:—

As a steady reader of your magazine, I note with pleasure the continuous improvement in its editorial quality, these past few months.

Your illuminating portrait of Elgar, in the October issue, provided much food for thought that greatly enhanced the pleasure of listening to his music. After some experiments, I must subscribe to your conclusion that much of the subtlety of the music is lost unless one follows the printed score.

I was also glad to see that Mr. Benedict is back again. His review of the year's recordings provides a valuable reference for an old shopper, and sent this one downtown for a set of Ravel's *Quartet in F*.

Is it true that Mr. Benedict has a better ear for instrumental music than for vocal — or is he merely giving himself airs when he remarks that Gerhard Huesch's voice tends toward tonal monotony?

Anyway, let us hear more from him. It makes one feel more at home with the magazine to find one of our own kind among its pages.

Very sincerely yours,

GARRETT OPPENHEIM.

New York, N. Y.

The American Music Lover

Gentlemen:

It was very pleasing to me to read your review of the first Victor record by the Boston Symphony "Pops" Orchestra which came out recently.

However, for future reference, may I call your attention to an error in your biographical sketch of myself, in your September issue. I am not concert-master of the Boston Symphony Orchestra, nor am I the son of the former conductor of this Orchestra, — Max Fiedler. My father, Emanuel Fiedler, was a member of the Boston Symphony Orchestra for many years, and a member of the Kneisel Quartet; and I have been associated with the Boston Symphony Orchestra for many years.

Yours very truly,

ARTHUR FIEDLER.

Boston, Massachusetts.

THE BRITISH MUSICIAN and Musical News

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Record Notes and Reviews

Reviewers in this Issue: LAWRENCE ABBOTT, A. P. DE WEESE, PAUL GIRARD,
WILLIAM KOZLENKO, PHILIP MILLER AND PETER HUGH REED

BEETHOVEN: *Symphony No. 4, in B-Flat Major, Opus 60*, played by the Minneapolis Symphony Orchestra, Eugene Ormandy conducting. Victor Set No. M274, price \$10.00.

WHEN commentators and writers on music assert that the *Fourth Symphony* by Beethoven is the outgrowth of the master's love-affair with Countess Therese von Brunswick and that, because he faltered as a literary scribe, he injected the content of his emotional turmoil into that of his music, one is inclined either to dismiss such talk as irrelevant fancy or mere balderdash. And we say this despite the definitive statements of the over-romantic Berlioz and Sir George Grove to the contrary. When Grove writes that "Beethoven's raptures (of love) are here before us, in his music," we may either skip it, and attribute it to over-zealousness of a poetical mind, or else ponder its meaning, and expect to hear in the music the actual workings of a man caught in the throes of deep passion. It is needless to point out that with such a program in mind, however, the essential significance of the music — as music — is lost. It is one thing to articulate the semblance of a specific emotion in music, and another to project the vista of a general one. We are inclined toward the opinion that one of the reasons for Beethoven's artistic and, no less, human greatness is that he was able to speak universally, to write of and express universal emotions, and not, like Tschaikowsky or Wagner, who sought to concentrate all passion into the sphere of one personality, to believe that he himself, as the case may be, has summed up the meaning of *love* or *hate* or *grief* in his art. Moreover, we find it difficult, allowing even the widest license of imagination, to

find the expression of love (as Sir George speaks of it) in any particular movement, although the beautiful *Adagio* may, because of its poetry and tenderness, its richness of expression, come closest to the significance of a lofty ideal. The extremes to which certain writers, just as acute, will go to substantiate a given theory are legion, and the critic who said that the composer who wrote the *Fourth Symphony* "is extremely bizarre, and makes himself unintelligible and an *object of terror* to even cultivated dilettanti" (our italics), is as justified in his conclusions as is he who said that the beautiful *Adagio* is a "treasury of authentic romance." Such are the vagaries of love — even in music criticism — that what is tender and loving to one critic is shrewish and frightful to another. And as far as the validity of commentation is concerned, both reactions may be right. If it were possible to be familiar with the domestic or amorous relationship of all music critics, perhaps many of their so-called definitive conclusions would be better understood.

For all we know, the elements which these critics speak of, may or may not be there, but, in any event, they make little difference to the synthesis of our own emotions toward the music. And when Weingartner (for Columbia) and Ormandy (for Victor) recorded Beethoven's *Fourth Symphony*, they recorded a work of symphonic proportions and not a document of amorous passion.

Which brings us to the point of discussing the relative values of Ormandy's recording. With the exception of certain differences of tempi (accepting Weingartner's rendition as an excellent and orthodox gauge), Ormandy's interpretation is both fluent and ingenious. The introduction is taken a trifle slower than Wein-

gartner's which tends to make the tempo a little dragging. The third movement (marked Minuetto) is also retarded, making it seem by comparison, less flowing. But on the whole, the feeling that Ormandy injects into the music is a beautiful exhibition of enthusiasm and verve. Ormandy's reading is, roughly, less classical than that of Weingartner, less in keeping with a stylized symphonic pattern, and, although it gives us the impression of being more loose in design, the richness of instrumentation, the well-balanced dynamics, surpasses that of the older conductor. The marvelous recording, from a mechanical point of view, has had much to do with extending the range of the orchestral dynamics, and has added much, of course, to the rendition.

—W. K.

* * * *

BEETHOVEN: *Symphony No. 9 in D Minor (Choral)*, *Opus 125*; played by Vienna Philharmonic Orchestra with Vienna State Opera Chorus, Louise Holletsgruber (soprano), Rosette Anday (contralto), George Muikl (tenor), and

Richard Mayr (bass), direction Felix Weingartner. Columbia set No. 227, eight discs, price \$12.00.

IT probably will always be the same in connection with works like Beethoven's *Third*, *Fifth* or *Ninth*: one will never be thoroughly satisfied with any one rendition of them on records no matter how well they are performed and recorded. On the whole, this is the best *Ninth* we have had on records in regard to the respect paid to the composer's intentions as outlined by his *tempi* and his markings. Weingartner is one of the greatest living conductors of Beethoven's music. His study and comprehension of the Beethoven scores dates back over a period of a half century. Its development has been carefully nurtured. He, probably more than any other living conductor, has influenced the greatest number of musicians in a true understanding of Beethoven's *Nine Symphonies*. And his book, *On the Performance of Beethoven's Symphonies*, has truly established itself as a conductor's handbook.



THROUGH the Victor policy of preserving the world's great music, Anton Bruckner, the Austrian composer, is brought to the public that so admires his work. His *SYMPHONY No. 7*, in E MAJOR has been recorded by Eugene Ormandy and the Minneapolis Orchestra in a superb reproduction that gives this first complete major work by Bruckner to be recorded a deep significance to record collectors.

Generally speaking Bruckner's music combines a deep sentiment of spirituality and a

The First AMERICAN RECORDING of a Complete BRUCKNER SYMPHONY

rustic peasant gaiety. The slow movements of his symphonies are lofty and solemn, doubtless the result of his early life at St. Florian's; and the jollity of his scherzos affords a contrast that bespeaks the composer's sense of balance.

If you are unfamiliar with Bruckner let these magnificent Higher Fidelity recordings by Eugene Ormandy and the Minneapolis Orchestra acquaint you with the beauty of his music. The set (M-276) requires fifteen record surfaces and costs \$15.00.



It is the giant Beethoven that strides through the opening movement of the *Ninth*, the evolutionary genius who speaks with force and conviction — boldly, daringly; that is, it was considered bold and daring in his day and no doubt discordant. But times have changed. Today we find this music energizing rather than contentious. Weingartner gives us a splendid reading of this opening movement, one charged with the proper energy, and the proper fervor and emphasis. The precision of detail here, and for that matter all through the work, is rarely realized.

The giant still is in evidence in the *Scherzo*, but he no longer strides. Instead he shows us how nimble footed he can be. Weingartner gives us a fine reading of this *Scherzo*, contrasting time and maintaining the clarity of line so essential to its successful performance. Perhaps a lighter touch could be profitably adopted, but I do not believe a conductor can achieve the perfect percision that Weingartner does and also that "elfin touch" without considerably more rehearsal than he had for this performance, no matter how familiar the orchestra was with the music.

Weingartner's reading of the third movement has none of the ecstatic beauty that Stokowski's had. But again, it is probably nearer what Beethoven wanted. This music does not require sentimentalizing, although it must be admitted one likes the strings to soar with a more silken quality than they do here. The horns which are so magnificently and expressively used in this movement are beautifully reproduced in this recording. And what a horn choir the Vienna Philharmonic boasts!

Weingartner's reading of the much disputed finale is one of the best I have ever heard, and as fine a one as we have ever had on records. The drama speaks for itself, it needs no over-emphasis, only the firm precise hand of a master musician. The jubilation and triumph in this music can easily be made pompous and ostentatious. The conductor is wise not to enlarge or overstress the drama here. But Weingartner knows this only too well, hence he holds the reins firmly yet freely. The chorus and the principal singers acquit themselves valiantly. Richard Mayr, who recently retired from public work, be-

cause of ill health, belies his years and his health here. How sturdy his tones are — and how resonant and full. All the singers have good voices, and this is something for which to veritably shout for joy, because we seldom get an all-around well-balanced vocal performance in the *Ninth*, particularly one where nuances are realized so rarely, and being that this is a recorded performance which has to repeat itself favorably things are as they should be. Needless to say, the recording is excellent.

In regard to Weingartner's status as a conductor, it has been pointed out that one requires "some subtlety and maturity of judgment" to appreciate and understand his true merits as a leader and expounder. He is no sensationalist, but instead a musician with a well disciplined intelligence intent upon reproducing the music before him faithfully and honestly in a manner to do justice to its creator. He never "forgets that music is the art of ordered sound" which accounts for his splendid precision and clarity.

—P. H. R.

* * * *

BRAHMS: *Minuet in A Major, from Serenade for Orchestra, Opus 11*, played by the Philadelphia Orchestra, direction Leopold Stokowski. Victor 10-inch disc No. 1720, price \$1.50.

THERE are two sides to Brahms. One side is his uncompromising insistence on perfection of musical form, on complex patterns, on music that so avoids the obvious and the banal that it becomes fully comprehensible only after repeated hearings. The other side is his love of melody, which led him to compose such things as the *Sapphic Ode*, the *Liebeslieder Waltzes* and the *Hungarian Dances*, and reach its apex with the *D Major violin concerto*. It is this second side which is the chief charm of this record. The *Minuet* contains some of Brahms' most agreeable writing for wood-winds as well as passages which demonstrate the appealing quality of the Philadelphia's string choir. Mr. Stokowski gives the *Minuet* a good reading; he does no tricks, but lets the music speak for itself.

—L. A.

BRUCKNER: *Symphony No. 7 in E Major*; played by Minneapolis Symphony Orchestra, direction Eugene Ormady. Victor Set M-276, fifteen sides, price \$15.00.

THE status of Bruckner in America has never been very firm. In his own day — except for Wagner — he was one of the most hated composers. And today, he still incites similar feelings in many people. The value of his music is much disputed. Because of this Bruckner Societies have been formed in various centers—the latest being in New York City.

The modern concert goer is none too patient with Bruckner. He belongs to a different era, a different world than our nervous, energetic one. He moves too often with pedestrian strides or soars with a romantic solemnity which no longer incites respect. There is no quick thinking, no spontaneous exuberance suggested in his music — his enthusiasm is studied, conscientious and far too protracted. His greatness lies in his architectural splendor, which upon occasion is truly awe-inspiring. For this reason, it is unfortunate that the latter is both hybrid and uneven.

Despite this unevenness, however, and despite the uprightness of Bruckner's music, there is more to be cherished in it than to be condemned. "Hearing them (his symphonies), we realize how deep his feeling can be," the eminent American critic Lawrence Gilman has observed, "how lofty a beauty he could summon to his measures, how blazing a splendor touches the pinnacles of certain towering movements . . ." This is particularly true of his *Seventh Symphony* which is full of rich invention and structural supremacy.

There is no question that opinions are divided and diverse on the music of both Bruckner and his disciple Mahler. Both men were geniuses, but their visions were undeniably greater than their abilities. They wrote at great length, works that were considered protracted in their own day — and which in our time are all too frequently dismissed as "long winded" and meaningless. Thus does the 20th Century mind hastily form its conclusions when it is asked to pause in the quickened

momentum of its living and listen for a lengthy interval. In all justice to Bruckner and to Mahler, however, this attitude is not to be condoned. Their music may be protracted, but it is not meaningless and its unevenness is its greatest bid for human attention. Not all worthwhile art is perfect. And, we cannot judge an artist except by familiarizing ourselves with his work.

Bruckner's *Seventh Symphony* is considered by many to be his finest. He spent fully two years in its creation. It is a work that brought to him much favorable recognition in his day. The *Adagio* sec-



FELIX WEINGARTNER
who conducts *Beethoven Ninth Symphony*

tion, which is the heart of the work, is imbued with deep melancholic beauty. Bruckner said the main theme of this movement came to him one day when he was thinking of how Wagner, of whom he was a great admirer, was nearing the end of life; and the last section of this movement was written following the news of Wagner's sudden death, which came strangely enough just before Bruckner completed the movement.

The first movement of this symphony is impressive in its soaring grandeur. There is eloquence in this music and architectural strength, but the design is uneven. After the solemnity of the *Adagio*, the *Scherzo* may seem to some somewhat pe-

destrian in its jubilation and the finale unduly pompous and blatant.

The performance of this work is an unusually eloquent one and the recording is excellent. Mr. Ormandy proves himself a true Brucknerian, for he feels and discloses the inspiration of the composer, and with a more than loving hand phrases and conveys the various sections of the work with the proper veneration and enthusiasm. This symphony was recorded five or six years ago by Polydor, but that performance (conducted by Jascha Horenstein) is by no means as inspired as this one, and of course the recording is outdated.

The Minneapolis Symphony under Ormandy's expert guidance does notable justice to Bruckner's score with the exception of some false notes from the horns. This section of the Minneapolis seems to be the only weak one in an otherwise fine orchestral organization. Of course it can be said that both Bruckner and Mahler exact much from their brasses, but this does not lessen the fact that the Minneapolis horn choir is not all it should be.

—P. H. R.

* * * *

HANDEL: *Royal Fireworks Music Suite* (transcribed by Sir Hamilton Harty); played by the London Philharmonic Orchestra, direction of Sir Hamilton Harty. Two Columbia discs in album, Set No. 229, price \$3.00.

PERHAPS no greater contrast in the playing of the same music is possible, than that provided by this recording and the one recently released by Victor, as part of the American Society of the Ancient Instruments' Bach-Handel Album. Though as played by the Stad group the music has considerable vitality and charm, one cannot listen long to this version arranged by Harty without feeling that here is the real thing. Thoroughly British, as is in a sense Handel himself, it is music of pomp and circumstance.

It hardly seems necessary to go deeply into the story of the composition and first performance of the *Fireworks Music*. Written on Royal Command to celebrate the conclusion of the war of the Austrian Succession (October, 1748), Handel's suite

was first performed the following April in the open air, as accompaniment to a display of fireworks. Originally scored for fifty-six wind instruments, the music was tremendously successful (much more so than the fireworks) and was frequently repeated during the composer's lifetime.

Neither this, nor the Stad performance give the complete suite, though between them we have all the movements. The omission in this instance is the *Allegro* called *La Rejouissance*. Some idea of the comparative tempo and comprehensiveness of the two versions may be given by the fact that where Harty takes four twelve-inch surfaces, Stad uses only two sides of a ten-inch disc.

Fifty-six wind instruments is an excellent combination for outdoor performances, but in the concert hall, we rather suspect, this re-scoring by Sir Hamilton Harty will prove more effective. There can be little doubt that it would have the Handelian blessing, for it is truly a banquet of majesty and roast beef. There is effective use of various drums, and, of course, plenty of brass. The *Largo alla Siciliana* (subtitled *La Prix*) gives the strings an opportunity for some smooth and sustained playing. Sir Hamilton is naturally as much at home in the direction as in the arranging of the music; and, aside from a blurt or two from the trumpets, the London Philharmonic does its part well.

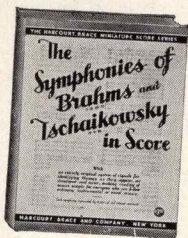
—P. M.

* * * *

HUMPERDINCK: *Haensel und Gretel* — *Dream Pantomime*; played by the B. B. C. Symphony Orchestra, direction of Adrian Boult. Victor disc, No. 11832, price \$1.50.

CHRISTMAS is coming — and with it *Haensel und Gretel*. This little masterpiece continues year after year to delight young and old alike. In sheer vitality and power to move its audiences, it puts to shame many more serious and imposing works. Here is no heaven-storming, no striving for effects; all is as simple and direct as the fairy story upon which the opera is founded. So, for anyone who likes to relax and enjoy unsophisticated beauty, here is the ideal Christmas gift. The re-

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READ THIS EXPLANATION

The specimen page, naturally greatly reduced in size, printed on the right is the first page of the slow movement in Symphony No. 1 by Brahms. You will note that the word *Exposition* is placed at the top of the score over the flute staff; all form divisions such as *Introduction*, *Exposition*, *Development*, *Recapitulation*, *Coda*, etc., are printed in their proper places all through the entire movement. You will also note that the words "Principal Theme—Part I" are printed at the bottom of the score underneath the 'cello and double-bass staff, and that a wavy black line indicates the length of this theme: all themes are indicated in this way as they appear and recur. Now observe the two black arrows over the 1st violin and bassoon staves, indicating that the principal melodic line lies in these instruments for four measures; the third arrow indicates that the 1st violins continue the melodic line; the fourth arrow, placed on the violoncello staff, indicates the appearance of a special musical figure in the basses of the string section. This brief explanation, read in connection with the specimen page, will make it clear that anyone can follow the entire score by merely observing the arrow in its flight from staff to staff. A third volume, containing the principal symphonies of Haydn, Schubert and Mozart, will be published shortly.

Specimen Page

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cording is one of the very best to come from Dr. Boulton, and comprises some of the loveliest music in the score. Around the song of the Sandman, and the evening prayer the composer built his pantomime. A splendid memorial to the Lewis Carroll of composers.

—P. M.

* * * *

LAMBERT: *The Rio Grande*; played by the Hallé Orchestra, with Sir Hamilton Harty (piano), and the St. Michael's Singers, conducted by the composer. Alto solo by A. W. Whitehead. Two Columbia discs in album, Set No. 230, price \$3.00.

THE American issue of these records was long overdue, for, in a sense the music belongs to us. True, it is a musical setting of one Englishman's words by another; but it is just the composition which the Americans have been trying to produce, ever since the recognition of our American jazz idiom as a possibility in serious music. We have tried and tried to make use of our own material, and never gotten beyond the *Rhapsody in blue*. Our self-consciousness has been surpassed only by that of the French and Russian composers who have tried their hands at the same game. But who would have believed that the Great American Composition would come out of England?

Constant Lambert (whose *Music ho!* is one of the most discussed books on music to appear in recent years) has solved his problem by taking a poem of Sacheverell Sitwell, which called for jazz rhythms and Negro and Spanish atmosphere, and setting it spontaneously and naturally. The words give him plenty of variety of mood; and his sense of word-setting is far above that of most English-speaking composers. There are numerous happy instances of this, one of the most effective being in the second line of verse: here the syncopation on the word *sarabande* is full of ironic suggestion. To be sure, there are a few spots where the emphasis does not fall as naturally as it might, but they are exceptional. That the words cannot always be understood is due to the tendency to cover the voices with orchestral sound; even excellent setting and better-than-average choral diction are powerless

against such odds. It is only fair to suppose, however, that the effect thus obtained was what the composer wanted. In the program notes of the first London performance, Herbert Foss wrote as follows: "The words are used as a background of atmosphere. They are something for the chorus to sing in the musical part it plays in the work. They are even subjected sometimes to word painting. Their picture is the picture the music gives, that is their whole connection, a very close one, with the music." And if this is not the time-honored gospel of vocal composition, the result most certainly justifies the departure.

Constant Lambert comes of an artistic and migratory family. His grandfather lived for years in St. Petersburg, having established the first locomotive factory in Russia. The family later moved to Australia, where Constant's father began to show artistic promise, and won a New South Wales scholarship by painting a life-sized portrait. He completed his studies in Paris. His eldest son, Maurice, became a sculptor. Constant was born in London, in 1905. Though interested at first in engineering, he entered the Royal College of Music, where he studied composition with Vaughn Williams and R. O. Morris, and conducting with Boulton and Sargent. His works include several successful ballets; but it was with *Rio Grande* that he became an international celebrity.

Written in 1927, the work was first performed in Manchester, December 12, 1929. Not long after that the original performers had a recording session, and this set is the result. The first American hearing took place in Carnegie Hall, New York, January 29, 1931. The chorus was that of the Schola Cantorum, under the direction of Hugh Ross, with Colin McPhee playing the piano part, and Genevieve Reynolds singing the solo. It has since been given in various parts of the country.

The scoring is elaborate, including, besides the voices and solo piano, strings, 2 trumpets in C, 2 cornets - a - pistons in A, 3 trombones, 1 bass tuba, a set of kettle-drums, side drum (with wire brush), tenor drum, bass drum, cymbals, Turkish crash (a large suspended cymbal), tam-tam, tambourine, castanets, triangle, Chinese

tom-tom, small cow-bell without clapper, Chinese block, xylophone, glockenspiel. Five percussion players are needed.

The performance on these discs has, presumably, the composer's stamp of approval — for he directed the work himself. The chorus is an excellent one, and Sir Hamilton Harty proves himself a brilliant pianist. One might wish that the contralto solo voice were not quite so "fat," but the brief part is done with taste. The recording is brilliant and spacious, showing its age only in the piano reproduction.

—P. M.

* * * *

TSCHAIKOWSKY: *Andante Cantabile*, from *String Quartet No. 1, Opus 11*, played by the Minneapolis Symphony Orchestra, direction Eugene Ormandy. Victor 10-inch disc No. 1719, price \$1.50.

WHEN Josef Haydn first started writing quartets and symphonies there was no rigid distinction made between chamber music and orchestral music. Haydn's fifth string quartet turned out to be his first symphony. Today we are apt to feel too strongly the distinctions between different fields of music. A quartet movement sounds at first unnatural when played, not by four solo instruments, but by four orchestral groups. But there is no denying that this popular Tchaikowsky movement lends itself well to performance by string orchestra; and this disc is recommended to those who prefer a men's chorus to a male quartet and a string orchestra to a string quartet. Mr. Ormandy's interpretation does not seem to be a deeply-felt one, but the strings of the Minneapolis Orchestra are as impressive as ever.

—L. A.

* * * *

WOLF-FERRARI: *Jewels of the Madonna: Intermezzi Act II and Act III*; played by the Milan Symphony Orchestra under Cav. Lorenzo Molajoli. Columbia disc No. 68372-D, price \$1.50.

THESE two *intermezzi* are delightful examples of the music Wolf-Ferrari has written to surround a story of sordid realism. One is a melody touched somewhat with melancholy, the other a waltz full

of verve. Both are effective, colorfully scored, and — in this record — given a buoyant and eloquent performance by the Milan Symphony Orchestra.

—L. A.

* * * *

MENDELSSOHN: *Violin Concerto in E Minor, Opus 64*; played by Fritz Kreisler and the London Philharmonic Orchestra, direction Sir Landon Ronald. Victor set M-277, 3 discs, price \$6.50.

THE popularity of this concerto does not need to be attested here. It has been included in the repertoire of all leading violinists for the better part of a century now, and may well continue to be included for as long as the modern concerto is accepted in its present form. It is a gratifying work for both the soloist and his audience, and if some music lovers have wearied of its lyrical grace and romantic sentiment it is safe to say the majority have not.

In the early days of the phonograph we had only excerpts from concertos recorded, and most of those with piano accompaniments. It has always been regrettable to us that that pre-eminent violinist, Eugene Ysaye, was never able to record anything more auspicious than the finale of the Mendelssohn *Concerto*, for in that single excerpt, he left us a rare document of his superlative artistry. And still, he was not in his prime when he made that record.

The popular radio violinist, Eddy Brown, was — if we remember correctly — the first to record a violin concerto complete. This was several years after the World War. The recording, an acoustic one, was made in Germany in the Odeon studios — and the work was none other than Mendelssohn's *Violin Concerto*.

This is of course a re-recording for Kreisler, as he was the first to transcribe in wax the Mendelssohn *Concerto* in the early electrical days. How little that set reveals of Kreisler's supreme artistry in comparison to this one shows how far recording has advanced.

The magic of Kreisler's musicianship, the supremacy of his style and the beauty

of his tone have long been manifested. Time does not seem to diminish his powers or tarnish the luster of his artistry. There is only one Kreisler. The efficiency and dominance of his performance definitely identify him — no one turns a cadence or builds a climax in the same way that he does.

This is the second outstanding recording of Mendelssohn's *Violin Concerto* which has come to us in the last year. The other one, issued by Columbia, was played by that other great violinist, Joseph Szigeti.

Co-incidentally, both artists were supported by the same orchestra — the ubiquitous London Philharmonic, but not by the same qualitative orchestral performance. For Szigeti, for example, plays under the truly inspired direction of Sir Thomas Beecham, whereas Kreisler plays *above* the competent but nonetheless routine performance of Sir Landon Ronald. For this reason, we recommend prospective buyers of the Mendelssohn *Concerto* to hear both recordings before making a choice.

—P. G.

CHAMBER MUSIC

BRAHMS: *String Quartet in C Minor, Opus 51 No. 1*; played by the Busch String Quartet. Victor set M-227, four discs, price \$8.00.

BRAHMS: *String Quartet in A Minor, Opus 51 No. 2*; played by the Budapest String Quartet. Victor set M-278, four discs, price \$8.00.

BRAHMS in his two string quartets which form his *Opus 51* endeavored to express an ideal of beauty in the classical manner: an ideal of beauty more intellectual, more austere than his inherent romantic temperament would undoubtedly have dictated had he allowed it to express itself more freely. Both works convey that he considered the string quartet form the most exacting of all types of chamber music, and that he sought to express an elevation of thought in the form. As fine

as these works are musically, and as strikingly ingenious as they are in their architecture, one feels that Brahms was compressing his ideas to fit into the compass of four strings. Much of this music would have gained in emotional scope had he written it instead for orchestra.

It has been said of the *C Minor Quartet* that it is music that does not always sound as well as it looks. Certainly our enjoyment of the *C Minor* has always been enhanced with the score in hand. The Busch Quartet plays the work on the whole in the right spirit, although some of their *tempi* are questionable in comparison with the Lener's performance, the spirit of the Busch's is more eminently correct, for they do not seek to sweeten Brahms' austerity with any tonal treacle. Their *tempo* in the third movement however is far too slow — for it almost makes bathos out of pathos. The Leners are more in the spirit here. In the *Romanze*, on the other hand, they do not strive for lusciousness like the Leners do, but instead leave its reticent eloquence unstressed. They are most successful in the first movement. The performance here in fact is one of the best we have ever heard.

The Budapest's performance of the *A Minor Quartet* would tend to prove that they too believe that the *C Minor* does not always sound as well as it looks, and that the *A Minor* is a more perfectly compatible unity of music and sound. In their performance of the latter work, they seem to feel its greater sensibility. They realize the full-blooded, impassioned emotion of the first movement in a more notable manner than the Leners; and in that strangely blended *Minuet* — by turns pensive and grave then light-hearted — they feel and convey a mystic melancholic undercurrent in the opening section and its repetitions which evades the Leners completely. This is not meant to decry the Leners' performance of this work, for theirs is also a fine one and one worth owning.

In the matter of recording, both these sets are well done, but the balance is not comparable to that attained in the Lener sets.

—P. H. R.

HAYDN: *Quartet in F Minor, Opus 20, No. 5*; played by the Roth String Quartet. Columbia Set No. 228, three discs—five parts, price \$4.00.

A HAYDN quartet is always doubly impressive to this listener, for in addition to the beauty and mastery inherent in the work is the knowledge, exciting to one's capacity for admiration, that Haydn had practically to invent and develop the string quartet form as well as achieve greatness in it. Mozart climbed to his dizzy altitudes from the already considerable heights of a well established form, while Haydn had to start at sea level.

The *F Minor Quartet* is his thirty-fifth. At this time Haydn had composed all his quartets in sets of six, and Opus 20 was the sixth set. So it is the work of a mature composer who has already completely mastered his idiom, having traveled the hard road of experience. It also happens to be considerably more than that. Like the first quartet in the Opus 20 set, its mood is one of quiet gravity; but at times

it transcends this mood to attain a note of tragedy which we seldom find in Haydn's music. Throughout the typical Haydn gaiety and artless charm that makes us think of so many of his works as being dinner music fit for a king is conspicuous by its absence. According to some critics the sombre minuet of this quartet was the source of Mozart's inspiration for the impassioned minuet movement of his great *G Minor Quintet*. The *adagio*, with its florid passages, executed by Mr. Roth with such distinction, was the one which the famous Joachim said "must be played dreamily and tenderly, not stiffly and coldly." The finale, in fugal form, is as notable for its wit as for its brevity. It may interest the listener to know that no less than three of the six Opus 20 quartets have finales which are nothing but *fugues*, and that these are the first instances in which the fugue has been transplanted into the *symphony-sonata* form. They are thus the germs out of which grew the fugal passages in Beethoven's works in this form, such as the *fugue* in the *Eroica Symphony* and the finale to his thirteenth

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Columbia History of Music, Volume 3—From Bach's Sons to Beethoven. Set 233
Columbia History of Music, Volume 4—Music as Romance and as a National Expression. Set 234

Edited by Percy A. Scholes



COLUMBIA PHONOGRAPH CO., INC.
NEW YORK CITY



quartet, which afterwards was published separately as Opus 133 (*Grande Fugue*).

To this Haydn quartet the Roths have added their usual excellent performance. Their warmth and vitality of tone makes some of the great classicist's phrases seem positively romantic. The recording has been done with an unusually great fullness of volume, which makes the use of a soft needle imperative for those who own mechanical phonographs, but which also permits a fuller range of dynamics.

The sixth record face has been left blank. Perhaps this is just as well. What could better follow a Haydn quartet than five minutes of reflective silence?

—L. A.

* * * *

PIANO

BEETHOVEN: *Sonata, Opus 57 (The Appassionata)*, played by Edwin Fischer. Victor Set M-279, price \$6.50.

FROM Fischer's previous recordings we have associated him primarily with the music of the eighteenth century, but the present album shows our error. The storming tragedy of this *Sonata Appassionata* could not conceivably be played with more passion and abandon. We know Fischer as a meticulous executant, and here we find him a master not so much of notes of music as of the emotional outpourings that they express — a man's rage at perverse fate, his despair, his ultimate triumph. Great pianists like Bauer, Kempff, Lamond, Murdoch, and Schnabel have also recorded this Sonata, but Fischer's epic conception of this titanic work ranks with the best. With all his seeming freedom, the artist never deviates from a rigid observance of the printed score.

The recording is powerful and brilliant, and retains the tremendous sonorities of the instrument. The make of Fischer's piano is not named on the label; its tone seems to be that of one of the fine European pianos not heard on American concert platforms.

In every respect this album is to be recommended to all piano students and to all devotees of piano masterpieces.

—A. P. D.

VOCAL

BRAHMS: *A German Requiem; How Lovely Is Thy Dwelling Place* (Part 4), and *Fugue: Worthy Art Thou to be Praised* (from Part 6). Three record sides.

MOZART: *Ave Verum (Motet)*. One side. Two Columbia discs Nos. 9093 and 4M, price \$3.00.

Both sung by Irmeler Madrigal Choir.

BRAHMS' incentive to write his *German Requiem* came through his friend Schumann. Among the latter's effect after his death, Brahms discovered notes on a *German Requiem* and from these his own work germinated. This composition is not only Brahms' most important choral work, it is one of the great choral works of all times.

These selections are welcome. A complete recording of the *Requiem* is surely however overdue. The only recording in domestic catalogs is the soprano solo, not too well interpreted. Hearing these passages whets our appetite for more. *How Lovely Is Thy Dwelling Place*, the fourth section of the *Requiem*, although not one of the most important, is one of the best known parts and is generally included in the repertory of almost all church choirs. It is beautifully sung here — although perhaps a little on the slow side — by an organization who up until a couple of years ago, contributed regularly some fine choral recordings to the German Parlophon catalog. The section of the sixth part of the *Requiem* recorded here is unfortunately only the first half of the noble fugue (pages 206 to 215, Philharmonia Score) and therefore remains only a fragment. The choir show their excellent training in this part, and make us wish that they had recorded not only the whole section but the entire work. The recording, although several years old, is good.

Mozart's *Ave Verum* is music that searches the very heart of beauty. Its simplicity and serenity almost belie its devotional fervor. It has been aptly termed one of the greatest musical compositions of all ages, regardless of size. Mozart wrote it six months before his untimely death when on a visit to Baden for the

choirmaster of the little church there who had been most kind to his wife Constance. The Irmeler Choir sing it in an appropriately devotional manner. The recording here is evidently older than the Brahms' because it requires a higher tonal level to do it justice.

—P. H. R.

* * *

THE COLUMBIA HISTORY OF MUSIC
BY EYE AND EAR, edited by Percy
Scholes. Vols. 1 and 2. Columbia Sets
231 and 232, price \$10.00 each.

THOSE who follow the importations of recorded music must have long been familiar with Percy Scholes' Columbia History of Music. The first volume was issued as long ago as May, 1930, and the second in July, 1931. Two further volumes have since appeared in England, and will presumably soon be given American release.

In scope, the complete set as planned (eventually to comprise seven or eight volumes) is the most elaborate and inclusive project of its kind as yet attempted. The first book takes us up to 1600, covering the choral style to its period of perfection (Palestrina, Byrd, etc.), and the development of instrumental resources. Volume Two gives us the beginnings of the more modern outlook (Purcell, Bach, Handel, etc.), including about 1750. Volume Three is devoted to Sonatas, Symphonies and Songs (Haydn, Mozart and Beethoven), and brings us to about 1830. The fourth book is called Music as romance and as national expression (Weber, Chopin, Schumann, Liszt, Brahms, Grieg, Dvorak, the Russians, etc.), and covers the 19th century. Volume Five is planned as an opera history, from Monteverdi to Wagner, and beyond; and after that the twentieth century will be treated.

In presenting such a work as this, it is necessary to take one of two courses — to give a little of everything, or to cover a more limited ground more thoroughly. Mr. Scholes has chosen the second course. The chief disadvantage of this scheme is its failure to correct certain prevalent beliefs — that Palestrina was the Alpha and Omega of unaccompanied church music; that music began with Plainsong; that Bach was a phenomenon that just happen-

ed without precedent; that all madrigals were written by Englishmen, etc., etc. The careful reader of the booklets will realize that these things are not true, but there remains the danger of leaving the wrong impression.

The first two discs in Volume One are perhaps the most valuable in the entire set. They present us with the only recorded examples of *organum* and *fauxbourdon*, and they are directed by no less an authority than Sir Richard Terry himself. They do not, however, take us back to the beginning. It seems a little strange to find no specimen of straight Plainsong, not to mention the ancient Greek and Hebrew chant. These gaps are filled, though not very satisfactorily, in Parlophone's *Two Thousand Years of Music*. The anonymous *Nuno dimittis* on side four is a thing of considerable beauty; but the Palestrina setting which follows suffers from pruning. *The Missa Papae Marcelli Sanctus* on the next disc is taken too fast to have its proper effect, though the choral tone is a good one.

With the next side we come to the instrumental section, presented by members of the Dolmetsch family. Rudolph, who seems to be the best practical musician among them, plays acceptably three sides of virginal music by Byrd, Bull and Farnaby. But when all the family join forces in the Weelkes *Fantasy for a chest of six viols*, the playing is so deadly dull as to make one doubt the beauties of the music. Norcome's *Divisions on a ground*, for viol da gamba and lute, is not much better; and as for the singing of the bright and charming Dowland air, *Awake, sweet love*, by Cécile — it has to be heard to be believed.

The rest of the first album is given over to the St. George's Singers, under the direction of the distinguished Canon Fellowes. After the inevitable (and welcome) *Summer is icumen in*, they proceed to blast the American impression that the world holds only one group of madrigal singers. Though something might be said on the subject of intonation in Morley's *Sing we and chant it*, the general impression is a good one. A special word might be given to Weelkes' *As Vesta was descending*; and their *Silver Swan* is a more suc-

cessful recording than that of the English Singers.

The second book opens with a selection from Monteverdi's opera *The Coronation of Poppea*. It is tastefully sung by Doris Ownes, who possesses a pleasing contralto voice. The harpsichord accompaniment, played by Frederic Jackson (the bass reinforced by a viol da gamba) is an attractive feature. But, one wonders, why the English translation? If the object of these examples is to present authentic old music, then translations have no place in the collection. Aside from the matter of word-setting (a very important one with those early opera composers) the Italian language has a beauty and fascination of its own. All this applies equally to the air from Handel's *Atalanta*, also sung by Miss Owen, later in the volume.

The choral work in Album Two is done by the Bach Cantata Club of London, directed by Kennedy Scott. Though perhaps a little heavy in the Purcell Bell anthem, *Rejoice in the Lord always*, they give a stunning performance of the *Nightingale chorus* from Handel's *Solomon*. Two unaccompanied Bach chorals and the favorite *Jesu, joy of man's desiring* (all in English) complete their offering. It is a pleasure to hear the last named not only with Leon Goossens' oboe, but with a string orchestra. While not quite Bach's orchestration, this is as near to it as we are ever likely to come.

The violinist, Bratza, gives an abridged performance of Corelli's *La folia*, with harpsichord accompaniment, as well as a movement of Bach's first *Violin Concerto*, done with string orchestra. There are two Dolmetsch records in Volume Two; one containing a tiny suite by Purcell, and part of a larger one by Handel, well played on the harpsichord by Rudolph; and the first and twenty-first *Preludes and fugues* from the *Well tempered clavichord*, done by Father Arnold.

But the best thing in Volume Two is the playing of Leon Goossens, probably the world's finest oboist, in the *Sinfonia to Cantata No. 156* (more popularly known by the not-easily-accountable title of *Bach's Arioso*). The *Rondeau* and *Badinerie* from the *Suite in B minor for flute and strings* are played on the last side by Robert Murchie.

—P. M.

The First Nowell; Good King Wenceslas; Good Christian Men Rejoice, God Rest Ye, Merry Gentlemen; Hark! the Herald Angels Sing; While Shepherds Watch Their Flocks; Christians Awake; O Come All Ye Faithful; sung by the British Broadcasting Company Chorus, conducted by Joseph Lewis, accompanied by Berkeley Mason at the organ. Four 10-inch Columbia discs, Nos. 244M-247M, price 75c each.

THE excellent B. B. C. Chorus renders on these records eight of the English Christmas hymns and carols that may be found in any church hymnal, and that are known and loved by all the English-speaking people. All are sung in unhurried, dignified, and reverential churchly manner, with noticeably distinct diction.

Such ideal renditions of seasonal hymns should be warmly welcomed at this time of year, and would be especially appreciated as thoughtful gifts by many shut-ins. All are of uniform excellence, and one's personal preferences in the music can be the only deciding factor in choosing among them for a purchase. The recording is first-rate throughout.

—A. P. D.

* * * *

ALABIEFF: *Die Nachtigall*, and PROCH: *Variations*, sung by Miliza Korjus, with orchestral accompaniments. Victor disc No. 11831, price \$1.50.

WITHIN the past few months, the importers have brought in several records by the sensational new coloratura soprano, Miliza Korjus. She has a South Slavic name, is said to be only nineteen years old, and is singing in opera in Berlin.

If the records are as faithful to the voice as they seem, the music world has a new rare dramatic coloratura singer of the first rank. The voice is smooth throughout a range of almost three octaves, and completely under control, is powerful, and has a true reedy coloratura brilliance, an intonation that is mechanically perfect even in awkward intervals and *arpeggi in alt*, and an almost incredible flexibility.

—A. P. D.

In the Popular Vein

BY VAN

VIOLIN

AAAA—*Baby Didn't Know*, and *A Baby's Best Friend*, sung by Beatrice Lillie. Victor 25166.

For some rather obscure reason, Miss Lillie's hilarious comedy has not until now been put on wax, except for a couple of private recordings. This entirely deplorable situation has now been remedied and in a manner that is bound to afford satisfaction to those who are admirers of La Lillie's antic art (those who are not admirers of this grand comedienne don't count anyway). The two numbers recorded here, while possibly not the most side-splitting in her voluminous repertoire (and would it be asking too much to have her do at her next recording session that masterpiece of maternal reproof, *Don't Throw Stones at Auntie Jessie*?) are amusing enough and the performances are thoroughly Lillian. Let us have more and better Lillie!

* * * *

AAAA—*You Are My Lucky Star*, and *I've Got a Feelin' You're Foolin'*, both from *Broadway Melody of 1936*. Singing and tap dancing by Eleanor Powell, accompanied by Tommy Dorsey and his Orchestra. Victor 25158.

One of the flamboyant success stories of the season has been that of Eleanor Powell, who has risen from comparative obscurity into simultaneous stardom in the film, *Broadway Melody of 1936*, and the stage revue, *At Home Abroad*, — and the whole thing accomplished practically overnight. This disc reveals a mildly pleasing soprano and vocal method, but her tap-dancing is undeniably brilliant, being superior even to the superb Astaire tapping in the *Top Hat* discs. It is, in fact, sheer perfection and shows a truly amazing rhythmic sense, combined with incredible pedal dexterity. Tommy Dorsey's background fits into the picture ideally and helps to make the record a new high for this sort of thing.

BALLROOM DANCE

AAAA—*It Ain't Necessarily So*, and *I Got Plenty o' Nuttin'*, both from *Porgy and Bess*. Leo Reisman and his Orchestra. Brunswick 7562.

The first numbers from Gershwin's spectacular success to appear in fox-trotted form, these are remarkably well handled and set an extraordinarily high standard for others to follow. Adhering quite closely to Gershwin's own orchestration in the original score, Reisman captures the precise spirit of both numbers admirably. Not the least important element in their success are the superb vocals of Edward Matthews, that excellent Negro singer. While not as magnificently endowed vocally as Tibbett, who does the numbers in the *Porgy and Bess* album, his work

nevertheless stands the comparison amazingly well, and his enunciation of the delicious lyrics is if anything, superior to Tibbett's.

* * * *

AAA—*Will Love Find a Way?* from *Stags at Bay*, and *It's Dangerous to Love Like This*. Eddy Duchin and his Orchestra. Victor 25166.

The former seems in a fair way to duplicate the popularity of those other tunes from the Princeton Triangle Club show, *East of the Sun*, and *Love and a Dime*. It is remarkable enough for a college show to have produced three hits of these dimensions and speaks well for the song-writing future of Messrs. Bowman and Alexander, the composers, should they elect to choose this hazardous career in preference to stocks and bonds. Duchin, with full appreciation of its excellence as a piece of song writing, turns in his finest performance in months, his piano work being actually tasteful, which is extremely rare for this darling of the debutantes. The number on the reverse does not, fortunately, live up to its highly unpleasant title, and is a satisfactory backing.

* * * *

AAA—*Just One of Those Things*, from *Jubilee*, and *I'm Painting the Town Red*. Richard Himber and his Orchestra. Victor 25161.

The seventh number from *Jubilee* to be recorded, *Just One of Those Things* appears to be the strongest candidate for big-hitdom. A deceptively simple tune, in true Cole Porter fashion, unimpressive enough at first hearing, its cunningly constructed lyric and melody grow upon one and Himber does sufficiently well by it, with a full-bodied, if unpretentious arrangement. Stuart Allen is, as always, a pleasing vocalist.

* * * *

AAA—*Tender Is the Night*, from *Here Comes the Band*, and *I Found a Dream*, from *Redheads on Parade*. Enric Madriguera and his Orchestra. Victor 25162.

Madriguera never fails lately to give us skillfully attractive work, even when the tunes are as undistinguished as these two. However, the task of a leader or arranger is often to make a silk purse out of a sow's ear and Madriguera is more uniformly successful than most in doing it. Bandsman Tony Sacco is a thoroughly likeable vocalist and the former side, despite the weakness of the tune with its echoes of Ciriabini, is a particularly adroit and satisfying job.

* * * *

AA—*Will I Ever Know?* and *I Feel Like a Feather in the Breeze*, both from *Collegiate*. Hal Kemp and his Orchestra. Brunswick 7553.

Two fairish Gordon-Revel numbers, handled with the cool perfection of style that one always

expects and always gets from Kemp. One could wish, indeed, that Kemp were not invariably so aggravatingly perfect. A little more abandon now and then would not be a bit out of place, especially in a tune like the latter of the above pair. But Kemp's band plays with the sleek efficiency of an adding machine; and, I am beginning to suspect, is just about as thrilling to listen to.

HOT JAZZ

AAAA—*Reminiscing In Tempo*. Duke Ellington and his Orchestra. Brunswick 7545-7547.

No one who is even remotely interested in Ellington and his artistic development can afford not to give these records a painstaking hearing. The lengthiest work by Ellington to be recorded, it is likewise the most ambitious. Employing an harmonic idiom that at all times verges on the atonal, it is going to be a hard nut for many of his admirers to crack, and there are several passages that will furrow the brows of the most ardent of them. There are, on the other hand, other passages which are only too plainly more eloquent than anything he has yet written. A work of incalculable importance and one not to be judged after one or two hearings.

* * * *

AAAA—*Don't Give Up the Ship*, from *Shipmates Forever*, and *At a Little Church Affair*. Tommy Dorsey and his Orchestra. Victor 25175.

Don't be driven away by these rather terrifying titles. What Dorsey and his boys do to the very corny tune from *Shipmates Forever* is a revelation of what this grand band is up to when given even half a chance. This is, of course, the old Joe Haymes band, which was for long

the most sadly underrated combination in America. Under Dorsey's apparently invigorating leadership, it takes its rank on the very top shelf of hot bands and as pleasing a feature as any are those swell trombone solos by Tommy, which remind us again that he has always been one of the really great men on this instrument.

* * * *

AAAA—*If You Were Mine*, and *Eeny Meeny Miny Mo*, from *Beat the Band*. Teddy Wilson and his Orchestra. Brunswick 7554.

One hears that the recording of *If You Were Mine* was one of those rare jam sessions when everything turned out just right on the very first "master" and it is indeed difficult to understand how it could possibly have been improved upon. The various soloists, notably Messrs. Wilson and Eldredge, play in inspired fashion, and, which is even more rare, succeed in retaining the pattern of the tune, — and unusually appealing one, by the way, from the combined pens of Johnny Mercer and Matt Malneck. One of the very finest discs by this combination to date.

* * * *

AAA—*Georgia Rocking Chair*, and *Brother, Seek and Ye Shall Find*. "Fats" Waller and his Rhythm. Victor 25175.

Information from unofficial sources reveals that "Fats" is Victor's best seller at the moment, and if it is true, it's encouraging news indeed for those who gag at the saccharine insipidity of the average dance fare. Here we find him in his most rollicking mood and when he is that way, he is completely irresistible. One "Fats" Waller is more psychically healthful than half-a-hundred Garber's, Wayne Kings or Lombardos.

RADIO HIGHLIGHTS

Advance programs of NBC Music Guild:

Thursday, December 5—Daniel Gregory Mason, last of special series — *Musicians as Men* — Schumann.

Monday, December 9—Harold Samuels, Sasha Jacobson and Marie Roemat-Rosanoff, playing the *Brahms Trio in C Major, Opus 87*.

Thursday, December 12—Josef Honti, pianist; William Kroll, violinist and George Rasely, tenor, in a Strauss program consisting of the *Sonata in E Flat* and five songs.

Monday, December 16—The Musical Art Quartet playing the *Quartet in C* by Taneiev.

Tuesday, December 31 — Vladimir Brenner, pianist; Boris Koutzen, violinist; Joseph Wieland, violist, and Naoum Dingy, cellist, playing the *Quartet in A* by Taneiev.

On Saturday, December 6, the Boston Symphony broadcast will be an all-Sibelius program in honor of the illustrious Finnish composer's 70th birthday. The program will consist of the Suite from the incidental music to Strindberg's play *Swan white*, the symphonic fantasia *Pohjola's Daughter*, and the tone poem *Tapiola*.

A series of four programs by the American Society of Ancient Instruments, was inaugurated over an NBC-WEAF network on Wednesday, December 4, from 2:30 to 3:00 p. m., E. S. T., in the regular NBC Music Guild period. The series features music of the 16th and 17th centuries, played on the instruments they were written for, with Mme. Olga Samaroff Stokowski discussing the compositions. The Society consists of Ben Stad, the founder, who plays the viola d'amore; Mrs. Stad, harpsichord; Joe Brodo, quinton; Josef Smit, viola da gamba, and Maurice Stad, basse di viole. The series is presented by the NBC Music Guild in cooperation with the National Federation of Music Clubs.

The first of a series of ten broadcasts which the Cleveland Orchestra will present for NBC network audiences is scheduled for Tuesday, December 17. This program, to be broadcast from 2:00 to 3:00 p. m., E. S. T., will be heard over an NBC-WEAF network. A special Christmas Eve program will be broadcast from 10:30 to 11:30 p. m., E. S. T., on December 24th, over the same network.

This series, under the direction of the brilliant young Polish conductor, Artur Rodzinsky, is one of the highlights of the National Broadcasting Company's schedule of symphonic music this season, a schedule that exceeds the number of symphony concerts to be heard this year in any music metropolis either here or in Europe.

Fourteen full hour programs by the Minneapolis Symphony Orchestra have been added to the National Broadcasting Company's schedule of symphonic events for the current season, bringing that total to a figure that far exceeds the number of symphony concerts to be heard in any single music metropolis in the world this year. A Texas ranchman, a Kansas farmer, or a Montana miner may now tune in on more symphony programs than any New Yorker, Londoner or Berliner could possibly hear if he attended every symphony concert presented in his city during the 1935-1936 concert season.

This new series will be heard over an NBC-WEAF network every Thursday from 11:30 p. m. to 12:30 a. m., E.S.T., beginning December 12 and extending to January 16, and from February 20 to April 16.

NBC has already announced thirty-nine hourly broadcasts by the Boston Symphony Orchestra, fifty-three by the Rochester Philharmonic Civic Orchestra, the General Motors Sunday night symphony hours, fifty-two by the Radio City Music Hall Orchestra, ten by the Cleveland Orchestra (yet to be scheduled), a new series by the United States Navy Symphony Orchestra, and a new series by the NBC String Symphony, begun November 21.

Eugene Ormandy, brilliant conductor of the Minneapolis Symphony, will include on each program a work by a representative American composer and a major classic. These programs will be broadcast especially for the radio audience from the Cyrus Northrop Memorial Auditorium in Minneapolis through KSTP, NBC's Minneapolis affiliate.

In honor of Jan Sibelius' seventieth birthday, December 8, Frank Black will feature the noted composer's *Der Liebende*, Opus 14, comprising three movements, during the special concert to be broadcast over an NBC-WJZ network on Thursday, December 5, by the NBC String Symphony. The concert, broadcast from 8:15 to 9:00 p. m., E.S.T., also will include Grieg's *Adagio Cantabile*; Davis' *The Coventry Suite*, Opus 86, comprising four movements, and Elgar's *Sospiri*, Opus 70. Joseph Stopak, NBC violinist, will be heard as soloist during the presentation of the *Coventry Suite*.

Other programs by the NBC String Symphony, direction of Frank Black, will be arranged as follows:

December 12—*Serenade* by Elgar; *Toccata, Intermezzo and Divertimento* by Miss Ulric Cole; and *Divertimento* for String and Orchestra by Weiner.

December 19—*Concerto Grosso* by Bloch; *Balade* by Arthur de Greef; and *Cuban Rhapsody* by Maganini.

December 26—*O Mensch Bewein dein Sunde Gross* by J. S. Bach; *Concerto in E Minor* for piano by W. F. Bach; and *Sonata, Opus 28*, by Beethoven, arranged by Mr. Black.

January 2—*Concerto Grosso* by Corelli; *Notturno* by Dvorak; *Sinfonietta* by Lars Erik-Larsen, and *Canzonetta, Opus 62A* by Sibelius.

The augmented United States Navy Symphony Orchestra, under the baton of Lieutenant Charles Benter, organizer and director of the Navy Band since 1918, began a new series of broadcasts from Washington over an NBC-WJZ network on Wednesday, November 27, from 4:30 to 5:00 p. m., E.S.T.

Striving to create another group worthy of upholding the traditions of the Navy, Lieutenant Benter has organized an ensemble of ninety-five musicians into a symphonic group that will play for radio listeners each Wednesday afternoon this winter. The concerts, held in the newly decorated Sail Loft at the Washington Navy Yard, also are open to the public.

Lieutenant Benter will inaugurate this season a policy of inviting composers to conduct their own works. Gustave Strube, professor of composition at Peabody Institute and for many years concert master of the Boston Symphony, and Dr. Kurt Hetzel of Washington will be among the composers who will appear.

The orchestra also will present the Orgatron, a product of the comparatively new art of electrical tone creation. As recently developed, it has a range and facility equal to that of a fine concert organ.

Music of the Navy's musicians has long been a popular feature over NBC. Lieutenant Benter organized the first band of eighteen men in 1918, reorganizing it five years later with sixty-three members, and this latter organization has been heard regularly over NBC networks. The Symphonic Orchestra has been assembled as the next step.

A new series of evening broadcasts by the NBC Music Guild, to be presented on Wednesday evenings from 10:30 to 11:00 p. m., E.S.T., over an NBC-WEAF network, has been inaugurated. This series, like the afternoon programs broadcast four times weekly by the Guild, will present famous artists and chamber music ensembles of international reputation in performances of the lesser known masterworks which the great composers wrote for the smaller and more unusual combinations of instruments.

Yella Pessl, noted harpsichordist; Arthur Lora, flutist of the NBC Symphony Orchestra, and Oswaldo Mazzucchi, cellist, are the guest artists who will be heard on the NBC Music Guild program Thursday, December 5, from 2:30 to 3:15 p. m., E.S.T., over an NBC-WJZ network. Lora and Miss Pessl will present Bach's *Sonata for Flute in C Major* as the opening selection. Miss Pessl will play two Handel compositions, *Fantasia in C Major* and *Capriccio in G Minor*. The trio will then play Rameau's *Third Concert in A Major for Flute, Cello and Harpsichord*, and in conclusion, Miss Pessl will play one of Bach's *English Suites*.

Our Radio Dial

Time Indicated is Eastern Standard Time

SUNDAY—

- 8:00 AM—Melody Hour (NBC-WEAF)
9:00 AM—Mexican Marimba Orchestra (NBC-WEAF)
9:30—Chandler Goldthwaite Ensemble (NBC-WEAF)
10:00 AM—Southernaires — Colored Quartet (NBC-WJZ)
11:30 AM—Kiriloff's Balalaika Orchestra (NBC-WJZ)
12:00 AM—Salt Lake City Choir and Organ (CBS-WABC)
12:30 PM—Radio City Music Mall (NBC-WJZ)
3:00 PM—N. Y. Philharmonic Orchestra (CBS-WABC)
4:00 PM—Chicago A Capella Choir (NBC-WEAF)
4:45 PM—Concert Pianists (On Dec. 8, John Powell) (NBC-WEAF)
8:00 PM—Master Musicians (BBS-WOR)
9:00 PM—Detroit Symphony with Soloists (CBS-WABC)
10:00 PM—General Motors Concert (NBC-WEAF)

MONDAY

- 1:45 PM—Lucille Manners, George Rasely (NBC-WEAF)
1:45 PM—Alexander Semmler, pianist (CBS-WABC)
2:00 PM—Hessberger's Bavarian Orchestra (NBC-WJZ)
2:30 PM—NBC Music Guild (NBC-WJZ)
6:00 PM—U. S. Army Band (NBC-WJZ)
7:00 PM—Dinner concert (NBC-WJZ)
9:30 PM—The Voice of Firestone (NBC-WEAF)

TUESDAY—

- 11:45 AM—Piano recital (NBC-WEAF)
1:45 PM—NBC Music Guild (NBC-WEAF)
3:30 PM—Library of Congress Chamber Music Concert (BBS-WOR)
4:00 PM—Walden String Quartet (CBS-WABC)
4:30 PM—NBC Concert Hour (NBC-WJZ)
5:00 PM—Civic Symphony Orchestra of Boston (NBC-WEAF)
5:30 PM—James Wilkinson, baritone (NBC-WEAF)
:30 PM—Understanding Opera with Howard Barlow (CBS-WABC)
7:45 PM—Mario Cozzi, baritone (NBC-WJZ)
8:30 PM—Voorhees Orch., Lawrence Tibbetts (CBS-WABC)
10:15 PM—Ray Heatherton Lucille Manners (NBC-WJZ)
10:30 PM—Meredith Willson's Orchestra (NBC-WJZ)

WEDNESDAY—

- 11:30 AM—U. S. Army Band (NBC-WJZ)
2:00 PM—Chandler Goldthwaite Ensemble (NBC-WEAF)
2:30 PM—NBC Music Guild (NBC-WEAF)
3:00 PM—Rochester Civic Orchestra

- 4:00 PM—Curtis Institute (CBS-WABC)
4:30 PM—U. S. Navy Symphony Orchestra (NBC-WJZ)
9:00 PM—Kostelanetz Orchestra with Soloists (CBS-WABC)
9:00 PM—John Charles Thomas (NBC-WJZ)
9:30 PM—Wallenstein's Sinfonietta (BBS-WOR)
10:30 PM—NBC Music Guild (NBC-WEAF)

THURSDAY—

- 11:30 AM—U. S. Navy Band (NBC-WJZ)
1:15 PM—Rex Battle's Concert Ensemble (NBC-WEAF)
1:30 PM—Julia Glass, pianist; Phyllis Kraeuter, cellist (NBC-WJZ)
2:30 PM—NBC Music Guild (NBC-WJZ)
3:15 PM—Eastman School Symphony Orchestra (NBC-WJZ)
7:30 PM—Music Is My Hobby (NBC-WEAF)
8:15 PM—Henry Deering, pianist (NBC-WJZ: Dec. 12 only)
8:15 PM—String Symphony under Frank Black (NBC-WJZ)
8:30 PM—Wm. Daly's Orch. with Soloists (CBS-WABC)
8:30 PM—Little Symphony — Philip James (BBS-WOR)
9:30 PM—World Peaceways (CBS-WABC)
11:30 PM—Minneapolis Symphony Orchestra (NBC-WEAF)

FRIDAY—

- 11:00 AM—NBC Music Appreciation Hour (NBC-WEAF-WJZ)
3:00 PM—U. S. Marine Band (NBC-WJZ)
8:00 PM—Cities Service Concert (NBC-WEAF)
9:00 PM—Hollywood Hotel — Igor Gorin (CBS-WABC)
9:30 PM—The Music Box (BBS-WOR)

SATURDAY—

- 10:30 AM—Mathay's Gypsy Orchestra (NBC-WEAF)
11:00 AM—Cincinnati Cons. of Music (CBS-WABC)
11:30 AM—Whitney Ensemble (NBC-WJZ)
11:30 AM—Mexican Marimba Band (NBC-WEAF)
12:00 Noon—Abram Chasins, pianist (NBC-WEAF)
2:15 PM—Rex Battle's Concert Ensemble (NBC-WEAF)
2:30 PM—Tito Guizar, tenor (CBS-WABC)
3:30 PM—NBC Music Guild (NBC-WEAF)
4:00 PM—Carol Deis, soprano (NBC-WEAF)
5:00 PM—Alma Schirmer, pianist (NBC-WJZ)
6:35 PM—Alma Kitchell, contralto (NBC-WEAF)
8:15 PM—Boston Symphony Orchestra (NBC-WJZ)
9:00 PM—Kostelanetz Orch. with Soloist (CBS-WABC)
9:15 PM—Russian Symphonic Choir (NBC-WJZ)

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BE A GOOD NEIGHBOR

It's the Best American Tradition

THERE was a time, not so long ago, when being a good neighbor was a real factor in getting America going — and keeping us on our way.

In that day a man and his sons might cut and hew the timbers for a new dwelling and frame them stoutly on the ground. But before the walls could be raised, before the roof could go on, these builders needed and received the help of their neighbors. It was given generously in the old Colonial "house raising."

The same necessity for being a good neighbor, for helping the other fellow whenever he needed help, was recognized in all departments of early American life. Days of labor and the use of teams were exchanged as conditions of the crops demanded. And in time of sickness, fire, drought, attack, each man was in truth his brother's keeper.

In spite of the specialization of modern times, the speed and the scope of business and social life, there is, more than ever, the need for the good old American virtue of being a neighbor. No longer are you called upon to help the other fellow frame and raise his house, or to fight shoulder to shoulder with him against a common foe. But it is your responsibility to support, as you are able, institutions that minister to his welfare and the welfare of his family as definitely as a pioneer ever helped his neighbors. Hospitals, clinics, day nurseries need and deserve your help So do homes for the aged the blind, the incurable So do the many agencies that build the youth of your community.

It's still necessary to be a good neighbor. And it's still possible. Support your Community Chest. Answer your local welfare appeals. Then you will be the best possible neighbor in your own neighborhood!

GERARD SWOPE,
Chairman, National Citizens' Committee.

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